COMICO

MIKE W. BARR • ADAM HUGHES • RICK MAGYAR

the MAZE AGENCY®

2

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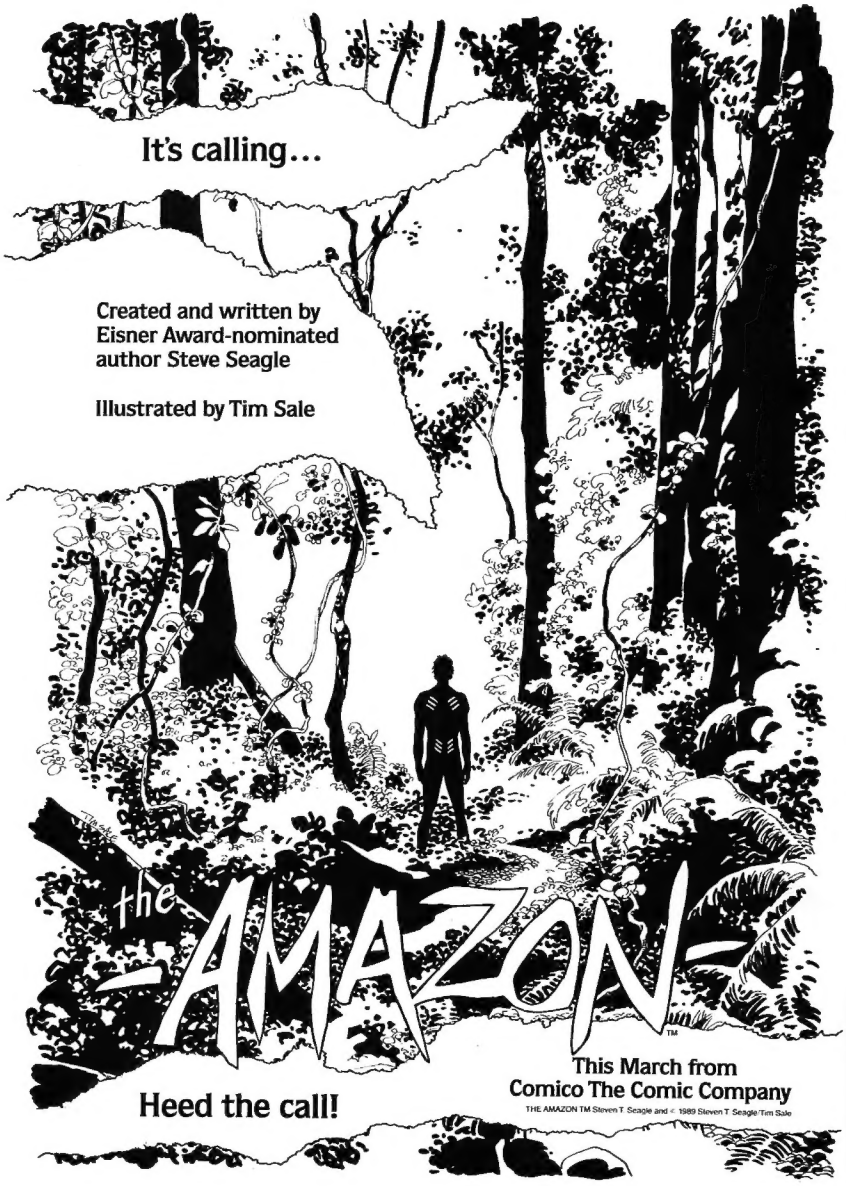
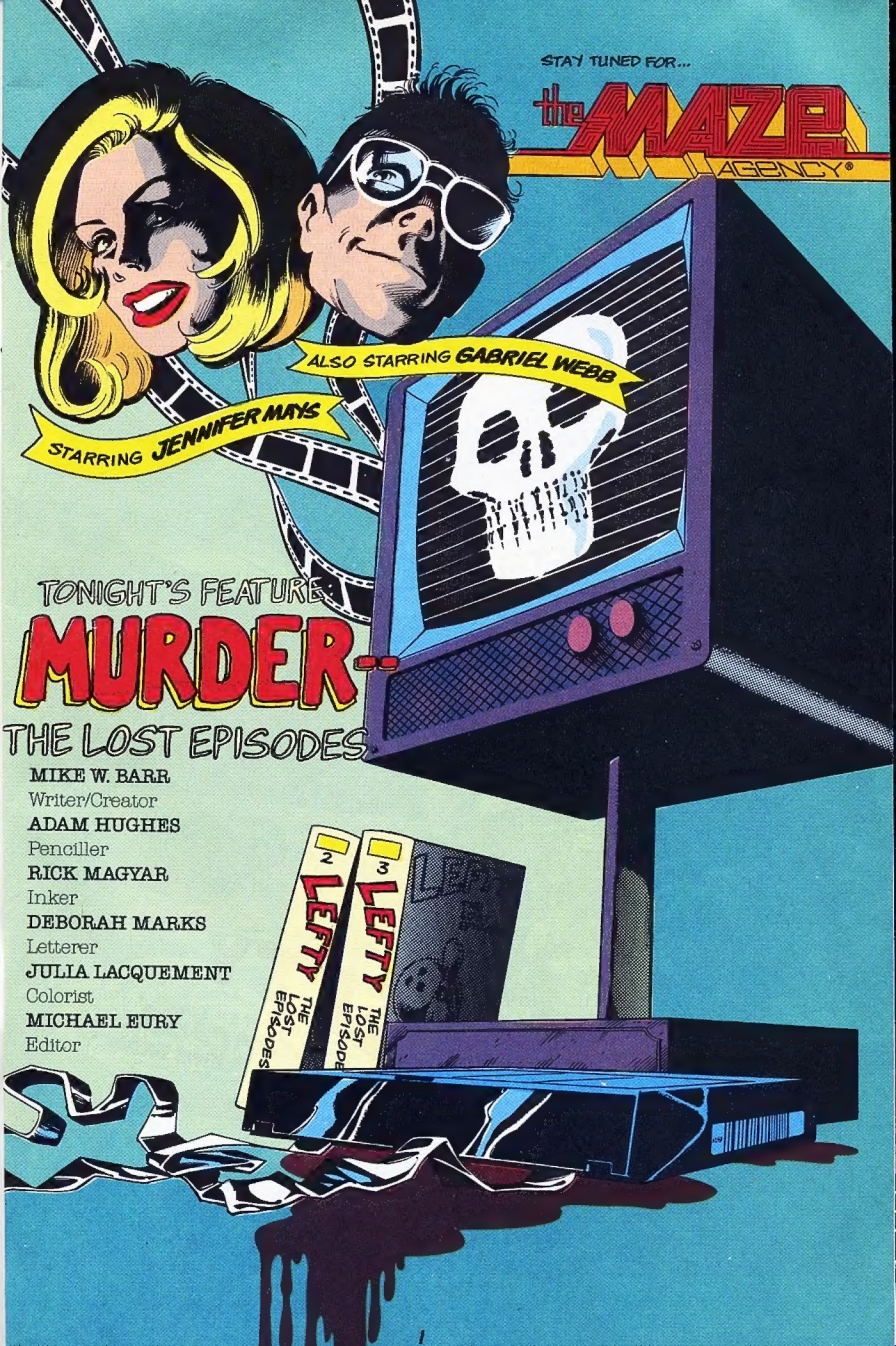

It's calling...
Created and written by
Eisner Award-nominated
author Steve Seagle
Illustrated by Tim Sale
the AMAZON™
Heed the call!
This March from
Comico The Comic Company
THE AMAZON TM Steven T. Seagle and © 1989 Steven T. Seagle/Tim Sale


STAY TUNED FOR...
the MAZE AGENCY®
ALSO STARRING GABRIEL WEBB
STARRING JENNIFER MAYS
TONIGHT'S FEATURE
MURDER--
THE LOST EPISODES
MIKE W. BARR
Writer/Creator
ADAM HUGHES
Penciller
RICK MAGYAR
Inker
DEBORAH MARKS
Letterer
JULIA LACQUEMENT
Colorist
MICHAEL EURY
Editor
2
LEFTY
THE LOST EPISODES
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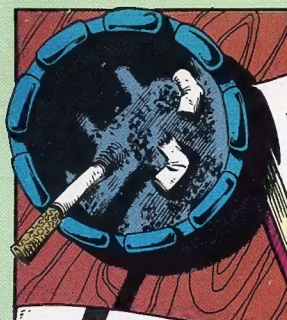
LEFTY
THE LOST EPISODES



Television: The Golden Years

but it was in 1955 that Stephen Milner's comic genius finally found its vehicle in his classic comedy *Lefty*. Milner, who had previously portrayed handsome leading men, turned his talents to the portrayal of bowling alley attendant Lucius "Lefty" Macgruder, a happy loser who, despite the constant schemings of his best friend, "Sammy" Samuels, always wound up with the short end of the stick, and had audiences loving it. Milner died in 1974, but his *Lefty* co-star, Carter Andrews, who played Sammy, remains in good health today, after a serious bout with alcoholism in the late 1970s. Andrews is a favorite at old TV conventions, to his credit, since neither he nor Milner's estate share in the considerable revenue generated by the re-release of the 39 *Lefty* episodes on videotape. Students of TV comedy have

NEW "LEFTY" EPISODES DISCOVERED, SCHEDULED FOR SUMMER RELEASE

Fans of classic TV comedy who have memorized every line of dialogue, every scene of every one of the 39 episodes of the classic comedy *Lefty*, have just been given a new lease on life. Stephen Milner Jr., son of the late *Lefty* star, has announced the discovery of another nine episodes of the 1950s TV show that have never been broadcast on network television.

"I found them in my father's personal effects," said Milner in an exclusive interview. "They're kinescopes of what appear to be some of the first episodes that Dad wrote and directed, and were apparently syndicated before the show was sold to NBC in 1955. They're not as slick as the later episodes, but they're just as funny."

Co-star Carter Andrews, who played sidekick Sammy Samuels, says he has no memory of filming the episodes for syndication, much less their continued existence. "I don't even remember filming them," he says, with his usual candor. "I drank a lot in those days. Stevie [Steven Milner Sr., *Lefty* creator and producer] called the shots; I just followed his lead. He was the best. You know, we're on camera in all nine of these episodes, with nobody else, for a *half-hour*? God, were we young. It'll be good to have those episodes back again."

Also good for Andrews is that he and Milner Jr. will split the proceeds of these newly-discovered shows, since they are not covered by the senior Milner's contract with NBC.

OMING SOON!

ON'T BE "LEFT" WITHOUT IT!

LEFTY

THE LOST EPISODES SCRAPBOOK

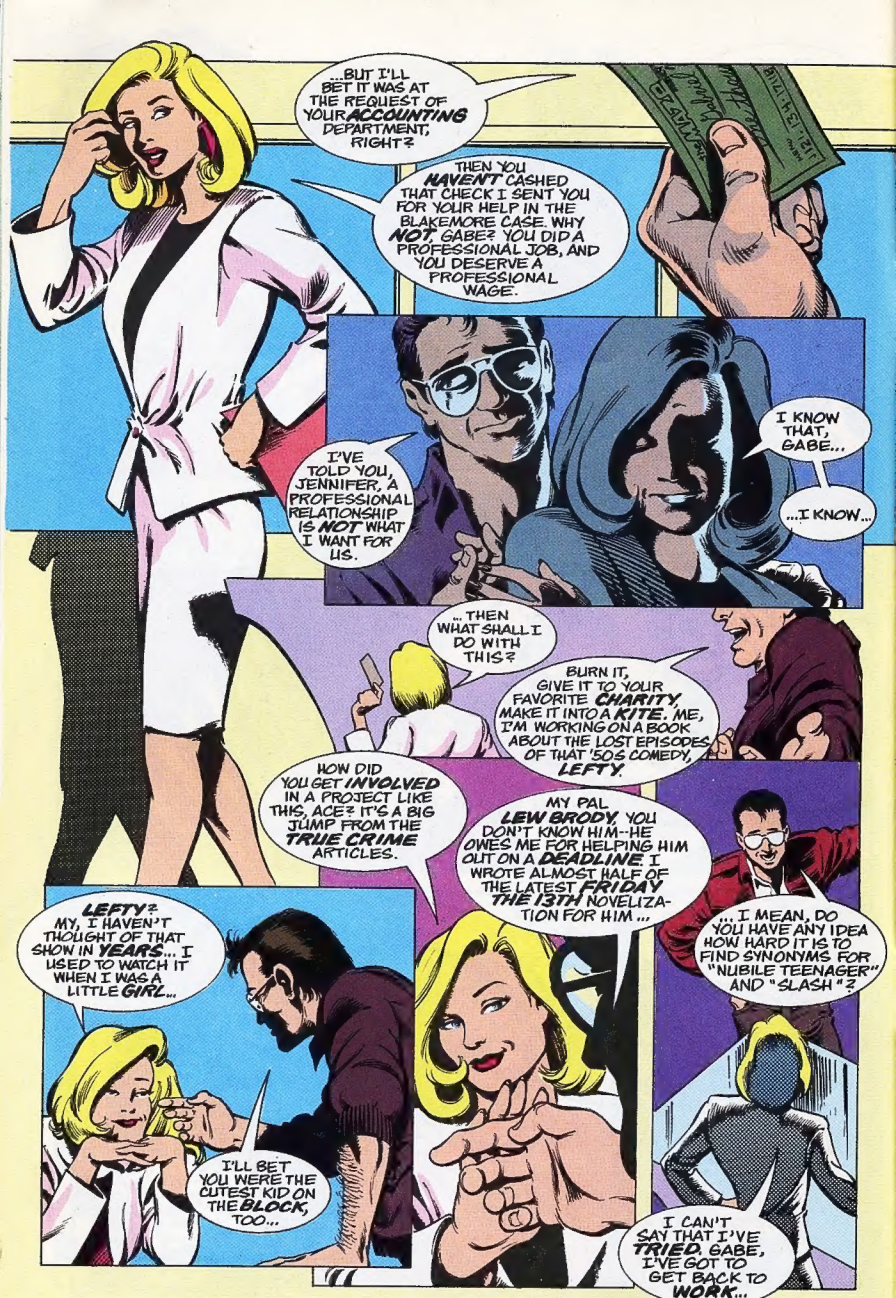
EDITED BY LEWIS BRODY

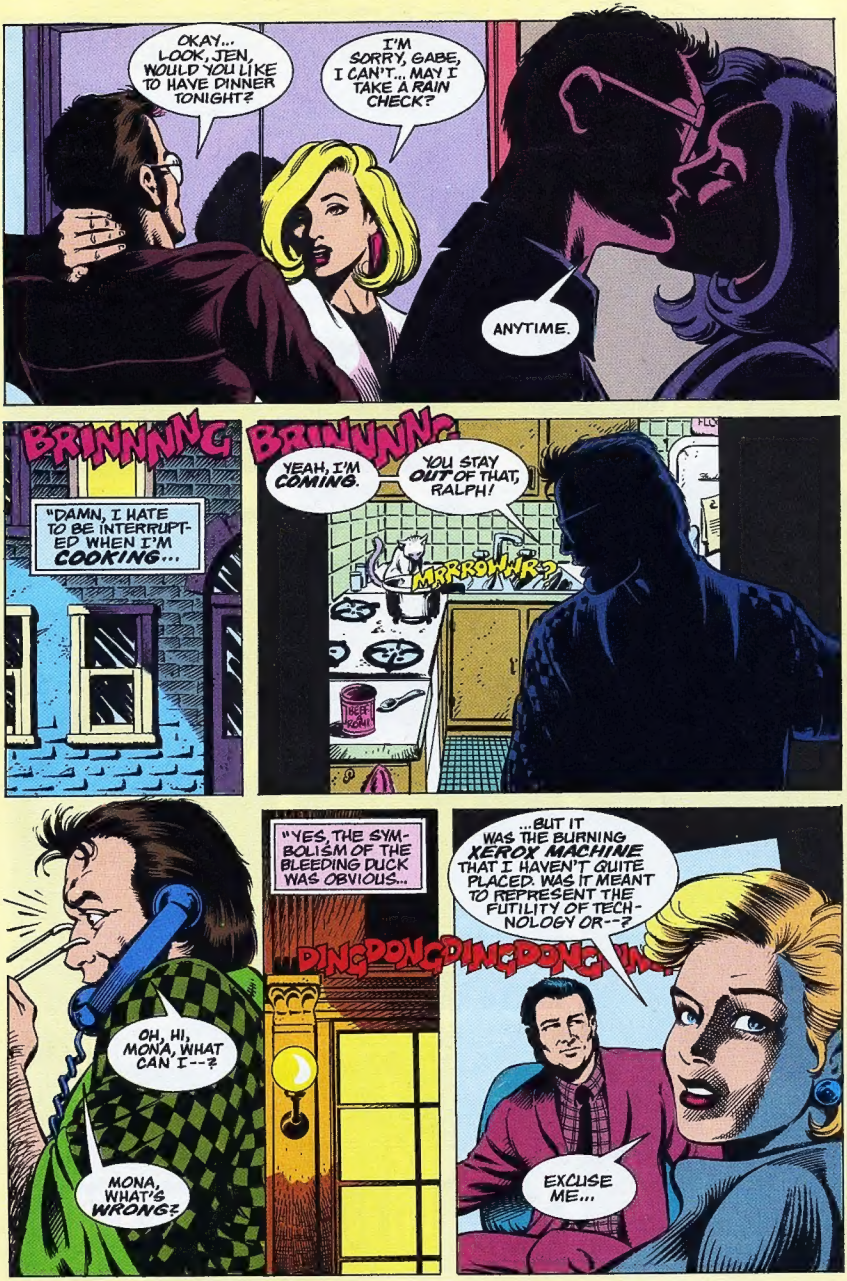
AUTHOR OF THE LEFTY COMPANION

"AND THIS IS MY FRIEND, GABE WEBB. HE'S GOING TO BE HELPING OUT ON THE WRITING OF THE 'LOST EPISODES SCRAPBOOK.' GABE, STEPHEN MILNER, JR."
"HI, MR. MILNER."
"HI THERE, GABE. CALL ME STEVE, OKAY?"
AND THAT'S CARTER ANDREWS OVER THERE. CART, THIS IS GABE.
HI THERE, GABE. JEEZ, DON'T YOU AND LEWIS HAVE ANYTHING BETTER TO DO THAN TALK ABOUT DEAD TELEVISION SHOWS?
WELL, IF YOU WANT TO GIVE UP YOUR SHARE OF THE LOST LEFTYS, I'LL BE GLAD TO TAKE IT, CART.
HEY, LAY OFF, PAL. I'LL HAVE A STROKE, AND THEN YOU'LL BE SORRY!
WOW, IT'S ALMOST LIKE SEEING LEFTY AND SAMMY CLOWN AROUND...!
ISN'T IT GREAT?
IF YOU'RE READY, STEVE, WE'LL START. WE TALKED LAST TIME ABOUT HOW YOU FOUND THE OLD KINESCOPES...
"WELL, IT LOOKS LIKE I'M JUST IN TIME."
THANKS, HONEY. I DON'T THINK YOU KNOW LEW'S FRIEND, GABE.
HI, GABE. JUST CALL ME JANICE. I'LL PUT THIS DOWN AND GET OUT OF YOUR WAY...

"...I IMAGINE YOU'RE ANXIOUS TO GET STARTED WITH THE INTERVIEW..."
YEAH, I WAS ANGRY FOR A LONG TIME AT HAVING TO LIVE IN MY DAD'S SHADOW--ME AND JULIAN LENNON, RIGHT? --BUT NOT ANYMORE.
YOU COULDN'T HELP BUT LIVE IN HIS SHADOW, STEVE--WE ALL DID.
AND THIS IS MY DAD'S LEFTY SHIRT--IT'S THE LAST ONE LEFT.
I KNOW PEOPLE WHO'D REVERE THIS LIKE THE SHROUD OF TURIN.
YEAH--ME!
Gilhooley's BOWLING ALLEY
"AND THIS IS ONE OF THE ORIGINAL PUBLICITY PHOTOS OF THE SERIES WHEN IT WENT TO NETWORK IN 1955. I'VE GOT COPIES IF YOU GUYS WOULD LIKE ONE..."
EVERYBODY MUST WEAR SOCKS
HAPPY 1955 FROM LEFTY and SAMMY
Gilhooley's BOWLING ALLEY
"THAT'D BE GREAT, STEVE."
I'D APPRECIATE IT IF YOU'D AUTOGRAPH ONE FOR ME, STEVE.
MY PLEASURE, GABE.
I THINK YOU'D BETTER START GETTING READY NOW, STEVE--WE DON'T WANT TO BE LATE...
SORRY, GUYS, WE'LL HAVE TO CALL THIS SESSION TO A CLOSE.
THAT'S OKAY, STEVE. I'LL CALL YOU TO SET UP ANOTHER ONE.
HONEY, YOU'D BETTER START GETTING READY FOR OUR DINNER DATE...
JUST A FEW MORE MINUTES, JAN.

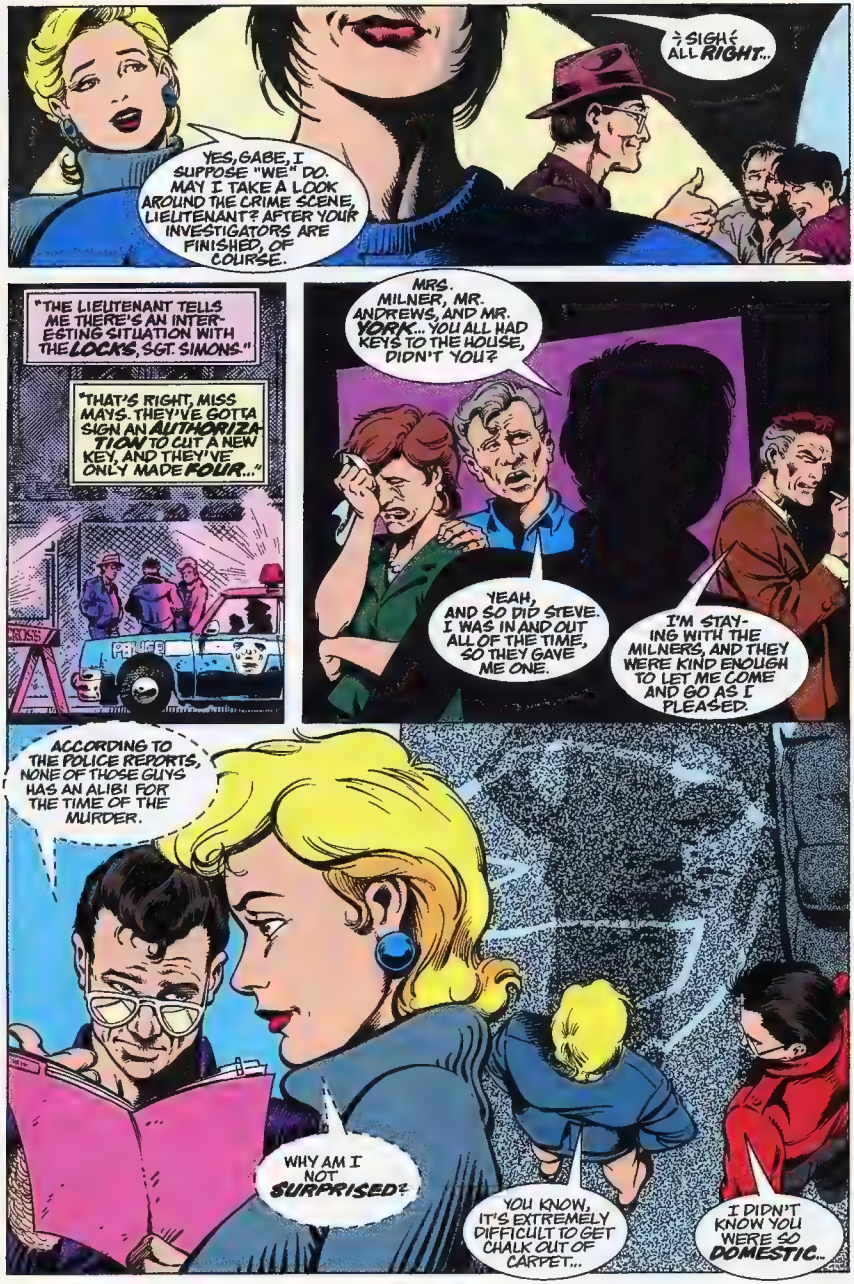
THANKS FOR EVERYTHING, STEVE. THIS IS GREAT WORK THAT YOU'RE DOING, AND I HOPE YOU KNOW THAT.
IT'S... REALLY NOTHING, LEW-- JUST TRYING TO KEEP MY DAD'S MEMORY ALIVE...
SEE YOU LATER, KID.
IS THAT WHO THEY'RE HAVING DINNER WITH? THAT'S GLENN YORK, THE DISTRIBUTOR OF ALL THOSE PORNO VIDEOS!
MAYBE HE'S GOTTEN AHOLD OF SOME REAL SECRET EPISODES OF LEFTY...
WELL, HAR-HAR-HAR-DE-HAR-HAR! I'M OFF TO MEET THE LITTLE WOMAN; HOW ABOUT YOU?
RIGHT
"HEY, SANDY, IS YOUR BOSS-LADY IN?"
"AS A MATTER OF FACT, SHE IS, MR. WEBB. LET ME JUST BUZZ HER..."
GIVE MONA MY BEST, LEW. ME, I'M HEADED DOWNTOWN--I'VE GOT AN ERRAND TO RUN.
DON'T BOTHER WITH THAT; I KNOW HOW SHE LIKES SURPRISES.
SIGH
YOU MUST HAVE READ MY MIND, GABE. I WAS JUST ABOUT TO CALL YOU.
I'D LIKE TO THINK IT WAS MY IRRESISTIBLE CHARM, JEN...


...BUT I'LL BET IT WAS AT THE REQUEST OF YOUR ACCOUNTING DEPARTMENT, RIGHT?
THEN YOU HAVENT CASHED THAT CHECK I SENT YOU FOR YOUR HELP IN THE BLAKEMORE CASE. WHY NOT GABE? YOU DID A PROFESSIONAL JOB, AND YOU DESERVE A PROFESSIONAL WAGE.
I'VE TOLD YOU, JENNIFER, A PROFESSIONAL RELATIONSHIP IS NOT WHAT I WANT FOR US.
I KNOW THAT, GABE...
...I KNOW...
...THEN WHAT SHALL I DO WITH THIS?
BURN IT, GIVE IT TO YOUR FAVORITE CHARITY, MAKE IT INTO A KITE. ME, I'M WORKING ON A BOOK ABOUT THE LOST EPISODES OF THAT '50S COMEDY, LEFTY.
HOW DID YOU GET INVOLVED IN A PROJECT LIKE THIS, ACE? IT'S A BIG JUMP FROM THE TRUE CRIME ARTICLES.
MY PAL LEW BRODY, YOU DON'T KNOW HIM--HE OWES ME FOR HELPING HIM OUT ON A DEADLINE. I WROTE ALMOST HALF OF THE LATEST FRIDAY THE 13TH NOVELIZATION FOR HIM...
...I MEAN, DO YOU HAVE ANY IDEA HOW HARD IT IS TO FIND SYNONYMS FOR "NUBILE TEENAGER" AND "SLASH"?
LEFTY? MY, I HAVEN'T THOUGHT OF THAT SHOW IN YEARS... I USED TO WATCH IT WHEN I WAS A LITTLE GIRL...
I'LL BET YOU WERE THE CUTEST KID ON THE BLOCK, TOO...
I CAN'T SAY THAT I'VE TRIED, GABE, I'VE GOT TO GET BACK TO WORK...


OKAY... LOOK, JEN, WOULD YOU LIKE TO HAVE DINNER TONIGHT?
I'M SORRY, GABE, I CAN'T... MAY I TAKE A RAIN CHECK?
ANYTIME.
BRINNNNG
"DAMN, I HATE TO BE INTERRUPTED WHEN I'M COOKING...
BRINNNNG
YEAH, I'M COMING.
YOU STAY OUT OF THAT, RALPH!
MRRROWWR?
"YES, THE SYMBOLISM OF THE BLEEDING DUCK WAS OBVIOUS...
OH, HI, MONA, WHAT CAN I--?
MONA, WHAT'S WRONG?
DINGDONGDINGDONG
...BUT IT WAS THE BURNING XEROX MACHINE THAT I HAVEN'T QUITE PLACED. WAS IT MEANT TO REPRESENT THE FUTILITY OF TECHNOLOGY OR--?
EXCUSE ME...

THANK GOD YOU'RE HOME! YOUR SERVICE WOULDN'T PUT ME THROUGH, EVEN WHEN I TOLD THEM IT WAS AN EMERGENCY!
I'VE WARNED THEM ABOUT YOU. GABE, WHAT ARE YOU DOING HERE?
MY FRIEND LEWIS--HE'S BEEN ARRESTED! THEY THINK HE KILLED SOMEBODY! THEY CALLED ME, AND I DON'T KNOW ANY LAWYERS, SO--
HEY, IS THAT CAVIAR?
?
-SIGH- I'LL GET MY COAT...
HI, I'M GABE. DO YOU KNOW ANYTHING ABOUT MURDER?
UH, NO... WHY?
JUST ASKING. CAVIAR IS ONE OF THE BEST MEDIUMS FOR POISON BECAUSE IT'S SO SALTY, YOU KNOW. JEN AND I TALK SHOP LIKE THIS ALL THE TIME.
"THEY SAY YOUR FRIEND MURDERED STEPHEN MILNER?"
"LOOK, I ASSUME YOU'VE HAD THIS GUY, THIS DATE OF YOURS, CHECKED FOR AIDS, AND YOU'VE MADE SURE HE ISN'T GAY OR ANYTHING, RIGHT?"
COMING S
GABRIEL WEBB, YOU'RE JEALOUS!
JEALOUS? ME?
"THANK YOU SO MUCH FOR COMING, MISS MAYS. GABE HAS TOLD US SO MUCH ABOUT YOU, AND YOUR DETECTIVE AGENCY, AND--"
"PLEASE, MONA, CALL ME JENNIFER. AND TRY TO CALM DOWN..."

Y-YES. SNIFF. THANK YOU, JENNIFER...
HAVE THEY TOLD YOU ANYTHING ABOUT THE CASE AGAINST LEWIS?
"WE WERE JUST GETTING TO THAT, MISS MAYS...
...I SUPPOSE YOU'D LIKE A COPY OF THE REPORT?
IF I MAY, LIEUTENANT BLISS, BUT IS THERE ANY REASON...
I GOT A CALL FROM MILNER AT ABOUT 8:30... HE SAID HE HAD SOMETHING IMPORTANT TO TELL ME THAT COULDN'T WAIT...
"...WHY WE COULDN'T HEAR IT FROM THE HORSE'S MOUTH, SO TO SPEAK?"
HOW DID HE SOUND? ANGRY? NERVOUS?
"HE SOUNDED AGITATED, I GUESS... LIKE HE WANTED TO GET SOMETHING OFF HIS CHEST... HE BUZZED ME INTO THE BUILDING, AND I... I FOUND HIM...
"I THINK HE WAS ALREADY DEAD, BUT I WASN'T SURE...
"I BENT OVER HIM, WONDERING IF I SHOULD TAKE THE KNIFE OUT OR SOMETHING, WHEN I HEARD THIS SCREAM..."
IT WAS MILNER'S WIFE. SHE RAN, CALLED 911, AND WE TOOK IT FROM THERE. I'LL SAY THIS FOR HIM--YOUR FRIEND DIDN'T TRY TO RUN.
I DIDN'T DO ANYTHING!
WE'VE GOT TO HELP THEM, JEN.


YES, GABE, I SUPPOSE "WE" DO. MAY I TAKE A LOOK AROUND THE CRIME SCENE, LIEUTENANT? AFTER YOUR INVESTIGATORS ARE FINISHED, OF COURSE.
>SIGH< ALL *RIGHT*...
"THE LIEUTENANT TELLS ME THERE'S AN INTERESTING SITUATION WITH THE *LOCKS*, SGT. SIMONS."
"THAT'S RIGHT, MISS MAYS. THEY'VE GOTTA SIGN AN *AUTHORIZATION* TO CUT A NEW KEY, AND THEY'VE ONLY MADE *FOUR*..."
MRS. MILNER, MR. ANDREWS, AND MR. *YORK*... YOU ALL HAD KEYS TO THE HOUSE, DIDN'T YOU?
YEAH, AND SO DID STEVE. I WAS IN AND OUT ALL OF THE TIME, SO THEY GAVE ME ONE.
I'M STAYING WITH THE MILNERS, AND THEY WERE KIND ENOUGH TO LET ME COME AND GO AS I PLEASED.
ACCORDING TO THE POLICE REPORTS, NONE OF THOSE GUYS HAS AN ALIBI FOR THE TIME OF THE MURDER.
WHY AM I NOT *SURPRISED*?
YOU KNOW, IT'S EXTREMELY DIFFICULT TO GET CHALK OUT OF CARPET...
I DIDN'T KNOW YOU WERE SO *DOMESTIC*...

I HAVE MANY QUALITIES YOU KNOW NOTHING ABOUT, ACE.
IS THAT RIGHT...?
HAVE YOU SEARCHED THIS ROOM YET, SERGEANT?
NOT YET, MISS MAYS. WE'RE A LITTLE SHORTA MEN LATELY--- BUDGET CUTS, YOU KNOW?
I LIKE CLOSETS. PEOPLE HIDE THINGS IN THEM. GABE, CHECK THAT OTHER ONE, WILL YOU?
YOU GOT IT...
...ANY IDEA WHAT WE'RE LOOKING FOR?
NONE WHATSOEVER. ANYTHING THAT LOOKS LIKE IT DOESN'T BELONG, OR IS UNUSUAL, OR--
--OR SOMETHING LIKE THIS.
"WHAT IS IT, JEN?"
I'M NOT QUITE SURE...

Everybody loves GIRLS!

Author/Essayist - Harlan Ellison:
"I had a helluva swell time...It's not often that funnybooks rise to the level of pungent social criticism skillfully melded to satire of mass entertainment with a solid action core..."

National Lampoon Executive Editor - Larry Sloman:
"Inimitable humor...erudition, subtlety, and savage wit...a joy to read..."

Concrete creator - Paul Chadwick:
"It makes for fine satire...the sort I like best...This is a series pleasingly apart from the comics mainstream (although it is easily accessible), with its own distinct voice."

Comics Buyer's Guide editor - Don Thompson:
"Grade A. One of the truly funny comic books being published today..."

Neat Stuff creator - Peter Bagge:
"The writing is particularly well-crafted."

Amazing Heroes reviewer - Andy Mangels:
The writing is top-notch...one of the better humor comics around. Grade: Near Mint."

Amazing Heroes reviewer - D. Montoya:
"It's innovative, exciting, ingeniously plotted, and downright funny."

Hi-Fi Sci-Fi:
"Make no mistake: Jacobs and Jones are very funny guys... The art is beyond reproach."

Physician/Letterhack - Malcolm Bourne:
"...I loved it."

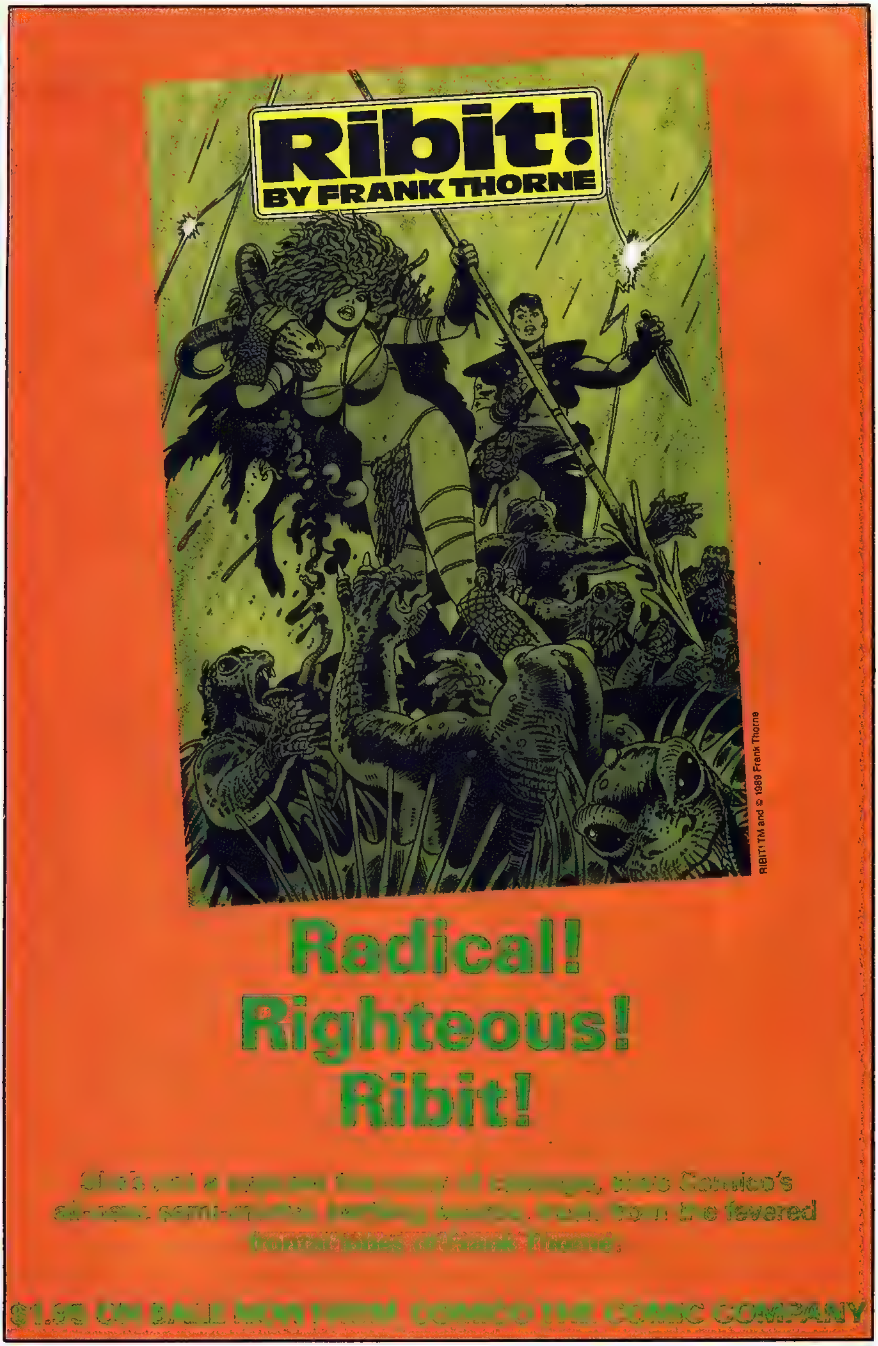
So will you!

All-new color adventures of Lester Girls from

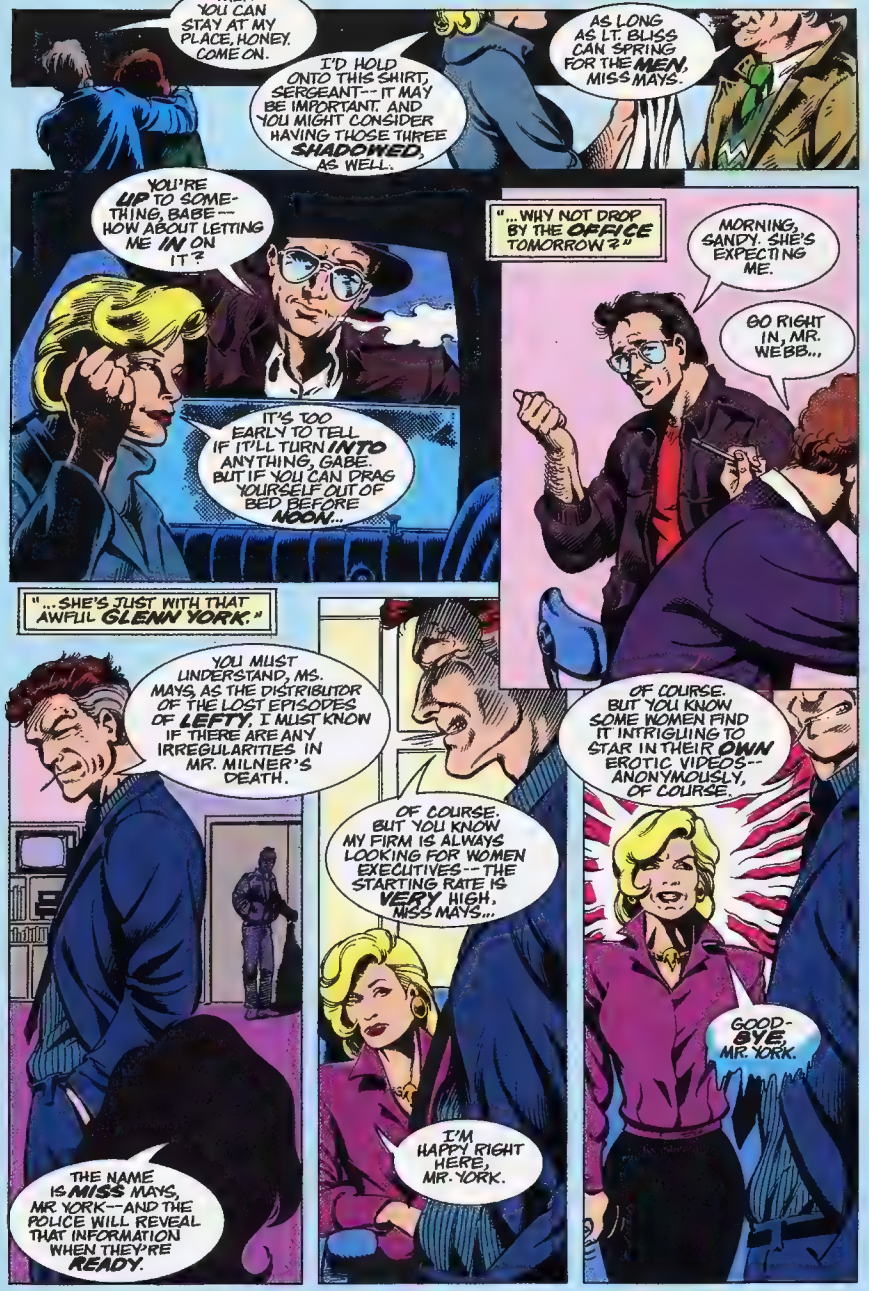
Comico The Comic Company

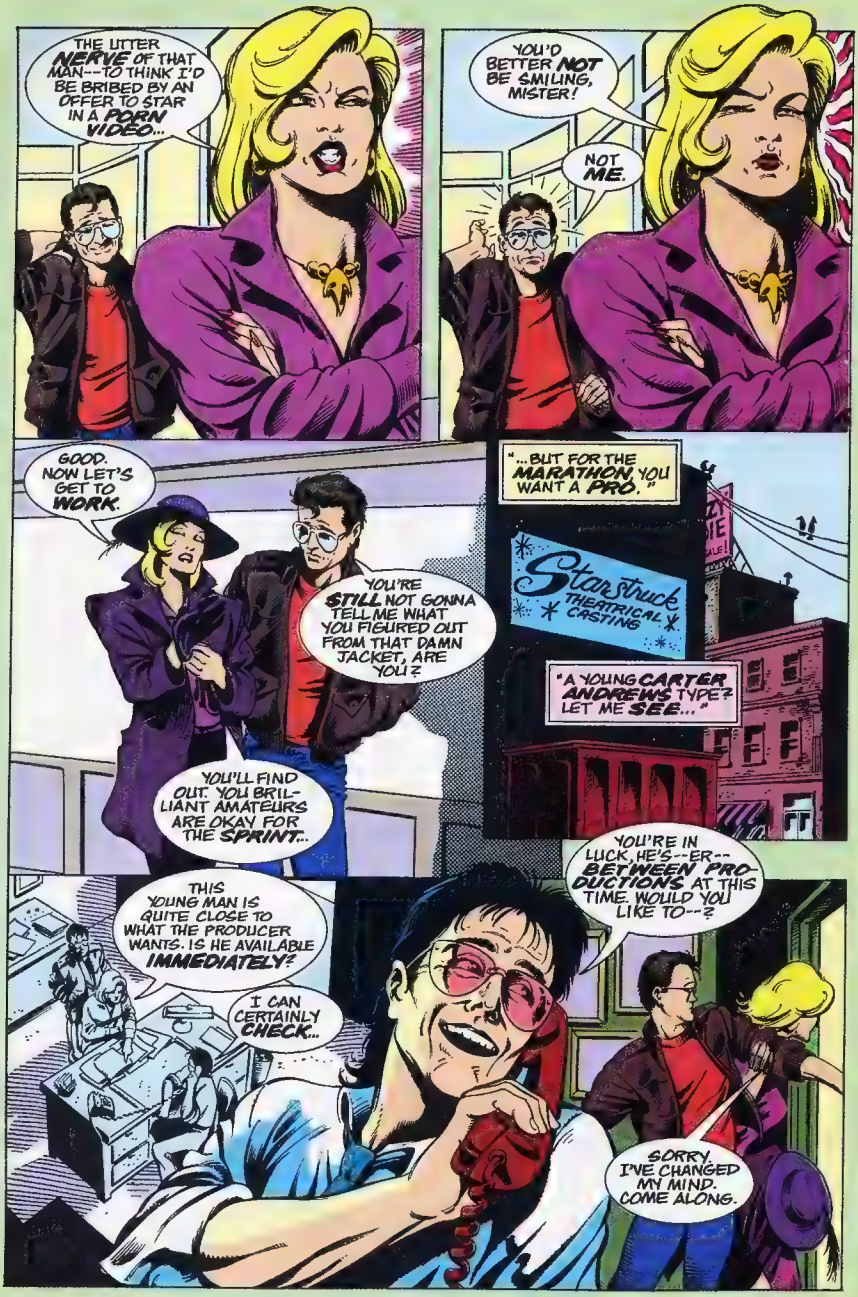
ON SALE IN FEBRUARY!

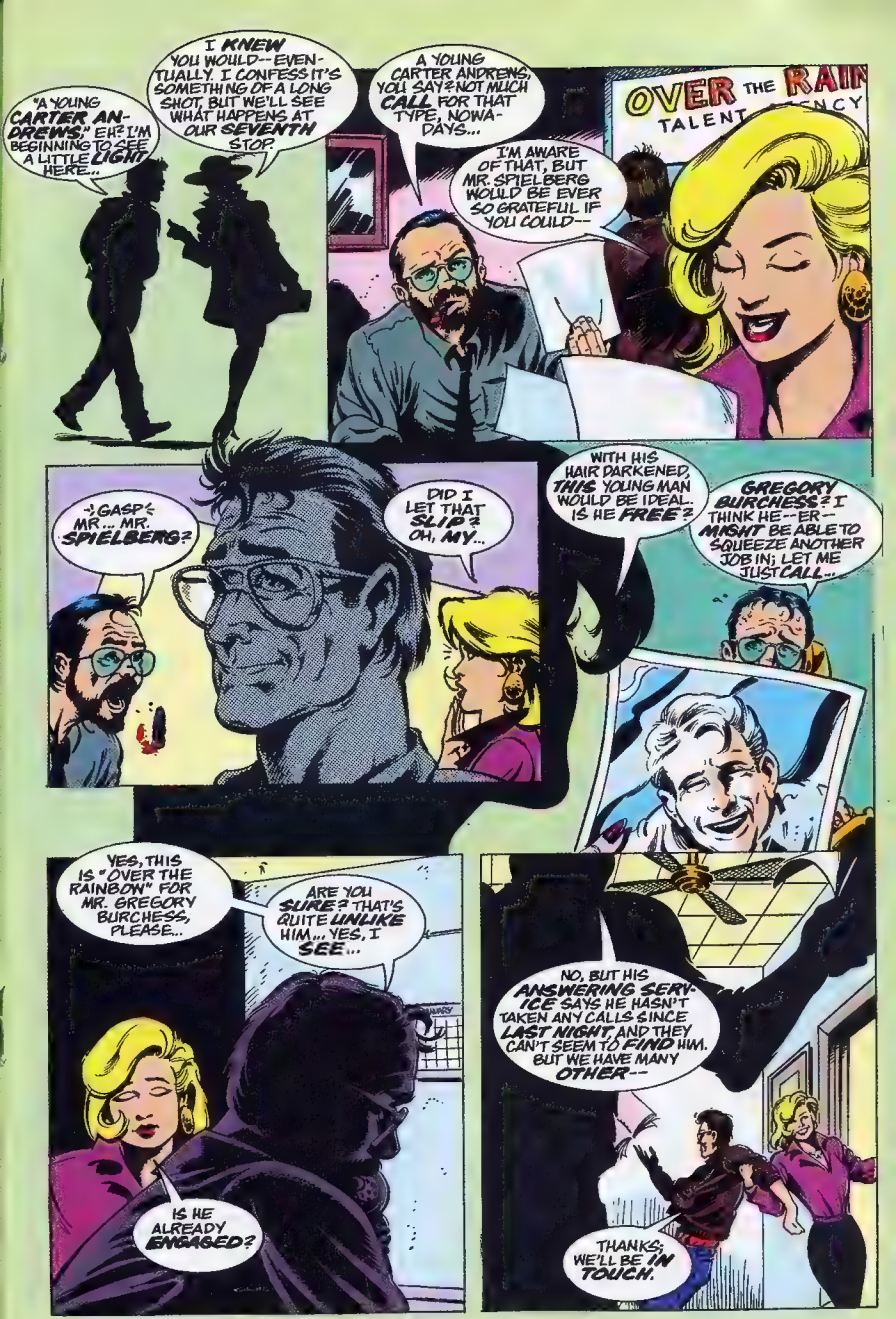
THE TROUBLE WITH GIRLS TM and © 1989 Will Jacobs and Gerard Jones


Ribit!
BY FRANK THORNE
RIBIT! TM and © 1989 Frank Thorne
Radical!
Righteous!
Ribit!

HOLD THAT THOUGHT, JEN. I'LL BE RIGHT BACK.
HEY, WHAT'S GOIN' ON HERE?
WE MAY HAVE FOUND SOMETHING, SERGEANT...
...IT'S ANOTHER OF THE FAMOUS LEFTY BOWLING SHIRTS...
BUT THERE'S SOMETHIN' WRONG WITH IT...
IT WAS MADE THAT WAY, SERGEANT--LIKE A MIRROR IMAGE OF THE REAL ONE.
BUT WHY WOULD MILNER HAVE A SHIRT LIKE THIS MADE?
WHEN WE KNOW THAT, GABE, WE MAY KNOW--
"WHAT ARE YOU PEOPLE DOING IN HERE?"
IT'S OKAY, MRS. MILNER, THEY'RE WITH THE POLICE--SORT OF.
WHY DO YOU HAVE TO PRY INTO OUR LIVES LIKE THIS? THAT HORRIBLE FAN KILLED STEPHEN! I SAW HIM!
YOU ONLY SAW HIM STANDING OVER YOUR HUSBAND'S BODY, MRS. MILNER. ISN'T IT POSSIBLE MR. MILNER WAS ARGUING WITH HIS KILLER WHEN HE BUZZED LEWIS BRODY IN...
...SOMEONE WHO RAN OUT THE BACK WAY, SO YOU DIDN'T SEE HIM?
SNIFF! I DON'T KNOW...
SERGEANT, JANICE NEEDS REST MORE THAN ANYTHING RIGHT NOW. CAN'T SHE GET SOME SLEEP?
SURE, BUT SHE CAN'T SLEEP HERE, MR. ANDREWS. THIS IS A CRIME SCENE IN PROGRESS.


THEN YOU CAN STAY AT MY PLACE, HONEY. COME ON.
I'D HOLD ONTO THIS SHIRT, SERGEANT--IT MAY BE IMPORTANT. AND YOU MIGHT CONSIDER HAVING THOSE THREE SHADOWED, AS WELL.
AS LONG AS LT. BLISS CAN SPRING FOR THE MEN, MISS MAYS.
YOU'RE UP TO SOMETHING, BABE--HOW ABOUT LETTING ME IN ON IT?
IT'S TOO EARLY TO TELL IF IT'LL TURN INTO ANYTHING, GABE. BUT IF YOU CAN DRAG YOURSELF OUT OF BED BEFORE NOON...
"...WHY NOT DROP BY THE OFFICE TOMORROW?"
MORNING, SANDY. SHE'S EXPECTING ME.
GO RIGHT IN, MR. WEBB...
"...SHE'S JUST WITH THAT AWFUL GLENN YORK."
YOU MUST UNDERSTAND, MS. MAYS, AS THE DISTRIBUTOR OF THE LOST EPISODES OF LEFTY, I MUST KNOW IF THERE ARE ANY IRREGULARITIES IN MR. MILNER'S DEATH.
OF COURSE. BUT YOU KNOW MY FIRM IS ALWAYS LOOKING FOR WOMEN EXECUTIVES--THE STARTING RATE IS VERY HIGH, MISS MAYS...
OF COURSE. BUT YOU KNOW SOME WOMEN FIND IT INTRIGUING TO STAR IN THEIR OWN EROTIC VIDEOS--ANONYMOUSLY, OF COURSE.
GOOD-BYE, MR. YORK.
I'M HAPPY RIGHT HERE, MR. YORK.
THE NAME IS MISS MAYS, MR. YORK--AND THE POLICE WILL REVEAL THAT INFORMATION WHEN THEY'RE READY.


THE UTTER NERVE OF THAT MAN---TO THINK I'D BE BRIBED BY AN OFFER TO STAR IN A PORN VIDEO...
YOU'D BETTER NOT BE SMILING, MISTER!
NOT ME.
GOOD. NOW LET'S GET TO WORK.
YOU'RE STILL NOT GONNA TELL ME WHAT YOU FIGURED OUT FROM THAT DAMN JACKET, ARE YOU?
YOU'LL FIND OUT. YOU BRILLIANT AMATEURS ARE OKAY FOR THE SPRINT...
"...BUT FOR THE MARATHON, YOU WANT A PRO."
Starstruck THEATRICAL CASTING
"A YOUNG CARTER ANDREWS TYPE? LET ME SEE..."
THIS YOUNG MAN IS QUITE CLOSE TO WHAT THE PRODUCER WANTS. IS HE AVAILABLE IMMEDIATELY?
I CAN CERTAINLY CHECK...
YOU'RE IN LUCK, HE'S--ER-- BETWEEN PRODUCTIONS AT THIS TIME. WOULD YOU LIKE TO--?
SORRY. I'VE CHANGED MY MIND. COME ALONG.


"A YOUNG CARTER ANDREWS," EH? I'M BEGINNING TO SEE A LITTLE LIGHT HERE...
I KNEW YOU WOULD--EVENTUALLY. I CONFESS IT'S SOMETHING OF A LONG SHOT, BUT WE'LL SEE WHAT HAPPENS AT OUR SEVENTH STOP.
A YOUNG CARTER ANDRENS, YOU SAY? NOT MUCH CALL FOR THAT TYPE, NOWADAYS...
I'M AWARE OF THAT, BUT MR. SPIELBERG WOULD BE EVER SO GRATEFUL IF YOU COULD--
OVER THE RAIN
TALENT
-! GASP! MR... MR. SPIELBERG?
DID I LET THAT SLIP? OH, MY...
WITH HIS HAIR DARKENED, THIS YOUNG MAN WOULD BE IDEAL. IS HE FREE?
GREGORY BURCHESS? I THINK HE--ER--MIGHT BE ABLE TO SQUEEZE ANOTHER JOB IN; LET ME JUST CALL...
YES, THIS IS "OVER THE RAINBOW" FOR MR. GREGORY BURCHESS, PLEASE...
ARE YOU SURE? THAT'S QUITE UNLIKE HIM... YES, I SEE...
IS HE ALREADY ENGAGED?
NO, BUT HIS ANSWERING SERVICE SAYS HE HASN'T TAKEN ANY CALLS SINCE LAST NIGHT, AND THEY CAN'T SEEM TO FIND HIM. BUT WE HAVE MANY OTHER--
THANKS; WE'LL BE IN TOUCH.

YOU SURE THIS BURCHESS IS OUR MAN?
IT'S 99% CERTAIN, ACE. WHOEVER HEARD OF A WOULD-BE ACTOR WHO DIDN'T CHECK HIS MESSAGES? NOW HUSH, BEFORE I FORGET THIS ADDRESS...
"YEAH, BURCHESS LIVES HERE--JUST PAID UP SIX MONTHS' WORTH OF LATE RENT, IN FACT. HE IN SOME KINDA TROUBLE?"
"WELL, I COULDN'T SAY, MRS. BUKOWSKI...
...BUT WE MIGHT BE ABLE TO TELL YOU--IF WE COULD HAVE A LOOK AROUND...
I GUESS THAT'D BE OKAY--I WORRY ABOUT HIM, Y'KNOW.
I'M SURE.
THIS FEELS PRETTY ODD, JEN-- GOING THROUGH SOMEONE'S STUFF LIKE THIS.
GET USED TO IT, GABE. IT'S NOT ALL LOCKED ROOM MURDERS AND EXOTIC POISONS, YOU KNOW.
HEY, LOOK AT THIS. IS THIS WHAT YOU PROS CALL A LEAD?
"NOT NECESSARILY..
1454 QUEENS PARKWAY
BUT THIS IS.
WELL, THIS MUST BE THE PLACE...
145
IT DOESN'T LOOK LIKE ANYONE'S HOME...

THIS LOCK LOOKS OLD ENOUGH TO PICK WITH MY TEETH-- BUT I'LL TRY SOMETHING A LITTLE MORE PROFESSIONAL.
YOU KNOW, JEN, I REALLY APPRECIATE ALL THAT YOU'RE DOING FOR LEW AND MONA.
I'M GLAD TO HELP; THEY SEEM VERY SWEET...
IF YOU HANG AROUND ME LONG ENOUGH, YOU'LL PROBABLY GET TO KNOW THEM A LOT BETTER...
I THINK I KNOW WHERE YOU'RE GOING WITH THIS, BUT I'M NOT SURE...
WE'LL SEE. MY, IT'S FILTHY IN HERE.
IF I'M ANY GOOD AT MY JOB, YOU'LL KNOW IN A MINUTE...
WELL, LOOK AT THIS.
HOLY JUMPING GOD...!

COMICO **BLIMP**

Welcome to 1989 . . . and yes, another price hike. Thought I was gonna ignore it, huh? Let it slip by like some slick pickpocket whose only evidence of passing is the gaping hole left in your wallet? Well, it was a tempting thought, I'll admit! But no, let's talk about it.

First of all, we're only looking at a 20¢ increase — that barely covers the national rate of inflation, by the way. And I know that these tiny increases eventually amount to something a little more substantial (especially if you're attempting to buy the *hundreds* of new comics published each month), but I want you to note that of all the so-called independent publishers, Comico was the *last* to even approach the two-dollar mark. And we're still not there!

We even *lowered* our Canadian prices, last summer, due to the de-evaluation of the American dollar and the resultant lessening of the gap between American and Canadian dollars. (Of course, all you Canucks oughtta know that that's because you've got an insider on the force here — eh?!)

Also, we've recently upgraded both our color separations and our printing. The comic book that you're holding in your hands right now is proof of that. In addition to delivering the best stories and artwork, Comico is also dedicated to providing the best possible reproduction values for our publications. (You wouldn't *really* like to see *Grendel* printed on toilet paper, would you?) And that costs money. Pure and simple.

And some of that money will go toward bringing you terrific new projects like: the upcoming *Plastic Forks*, a 12-issue limited series unlike any you've ever seen before, written and drawn (and painted and pasted and stapled and collaged) by **Ted McKeever;** an all-new, all-color, monthly version of *The Trouble With Girls*, by **Will Jacobs, Gerard Jones,** and **Tim Hamilton;** *The Amazon*, a three-issue eco-series by **Steve Seagle** and **Tim Sale;** the brand new resurrection of *Elementals*, written and creatively supervised by **Bill Willingham,** and illustrated by **Mike Leeke** and **Mike Chen;** a second *Star Blazers* five-issue limited series, by **Phil Foglio, Harrison Fong,** and **Bill Anderson;** an *Empire Lanes* color special by **Peter Gross** and the *Trekker* color special by **Ron Randall;** a new *Grendel* trade paperback in black-white-and-red, written by **Matt Wagner** and illustrated by a variety of artists; *Silverback*, a three-issue mini-series about Hunter Rose's famed nemesis, Argent, by **William Messner-Loebs** with **Matt Wagner** as co-plotter and **Ron Turner** as cover painter; and even more titles that we're firming up right now.

Not to mention *Mage II* and *The Rocketeer,* if we're all lucky!

So 1989 is shaping up to be a pretty exciting year, after all — and I'd say *that* is worth a couple of dimes.

Wouldn't you?

Diana Schutz
Editor in Chief

JAN. **HYPE**

Shipping January 3rd, 1989

GRENDEL #27
JUSTICE MACHINE #25

Shipping January 10th, 1989

THE MAZE AGENCY #2
TROLLORDS #2

Shipping January 17th, 1989

ROBOTECH The Macross Saga #35
SAM AND MAX, Freelance Police Special #1

January 24th, 1989

RIBIT! #1
ELEMENTALS SPECIAL #2

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Diana Schutz
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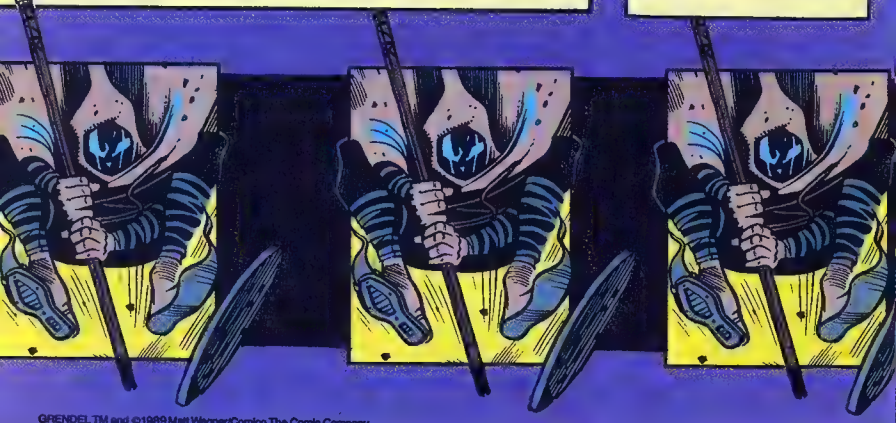
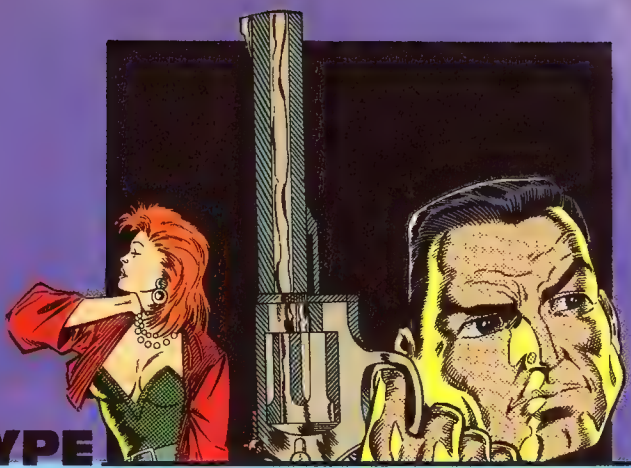


GRENDEL TM and ©1989 Matt Wagner/Comico The Comic Company



THE TROUBLE WITH GIRLS TM and ©1989 Will Jacobs and Gerard Jones

FEB. HYPE

Shipping February 7th, 1989

GRENDEL #28: *As Pellon Cross and Pope Innocent XLII come to terms, Orion delivers some extremely explosive information to the Board. Meanwhile, the Deva Princes have got some explaining to do! "Devils Driven" is written by* ***Matt Wagner,*** *pencilled by* ***John K. Snyder,*** *inked by guest artist* ***Bernie Mireault,*** *and features hand-painted color by* ***Joe Matt.*** *This issue contains adult themes and harsh language. Parental guidance is suggested.*

JUSTICE MACHINE #26: *The Earth/Georwell War is over and it is up to the Justice Machine to sort out the truth from the devastation of lies. Back on Georwell, the insidious Zarren atones for his failed conquest of Earth, as Blazer discovers the real reason for her lack of control over her powers. Move over, Bob Barker — "Truth and Consequences" is scripted by* ***Michael Eury,*** *plotted and pencilled by JM creator* ***Mike Gustovich,*** *inked by* ***Dell Barras,*** *and colored by* ***Ken Feduniewicz.***

Shipping February 14th, 1989

THE FISH POLICE #15: *At the Rural Reefs Oscar begins to uncover Gill's secret, as the Inspector has the sinking sensation that he hasn't quite felt like himself for several months now! And meanwhile, could Hook be losing control? Story and art by* ***Steve Moncuse,*** *with color by* ***Trishie Schutz.*** *Plus: a* ***Fish Shticks*** *back-up written by Moncuse and illustrated by* ***Ken*** *(MythAdventures)* ***Mitchroney.***

The MAZE Agency #3: *Fasten your seat belts for this action-packed issue that puts our deductive duo hot on the trail of a car thief! Not just any old car thief, mind you — this one has swiped a high-tech prototype that will have underworld kingpins reaching deep into their pockets to possess it! Jennifer Mays and Gabe Webb investigate this fuel-injected adventure: "The Case of the Vanishing Vehicle" is written by* ***Mike W. Barr,*** *pencilled by* ***Adam Hughes,*** *inked by* ***Rick Magyar,*** *with colors by* ***Julia Lacquement.***

Shipping February 21st, 1989

ROBOTECH The Macross Saga #36: *The final chapter of* ***The Macross Saga*** *brings this incredibly successful series to a close, as Admiral Gloval orders Lisa Hayes to take command of the SDF-2 on a mission to discover the true homeworld of Robotechnology! But Khyron has his own plans for both the SDF-1 and SDF-2! Find out what Rick Hunter has to say about all this in "To The Stars," scripted by* ***Markalan Joplin,*** *pencilled by* ***Mike Leeke,*** *inked by* ***Mike Chen,*** *and colored by* ***Trishie Schutz.***

THE TROUBLE WITH GIRLS #1: *Meet Lester Girls . . . a man whose fondest desire is to lead a quiet life in the suburbs of Dullsville. Unfortunately, his dreams don't come true, as his daily existence is bombarded with non-stop action and adventure . . . not to mention hundreds of awesome babes! Join Lester, his best buddy Apache Dick, the scheming reporter Maxi Scoops, the ever-sexy Lizard Lady, and those wacky but lovable nephews, Willy and Jerry Foster, as the whole gang sets off to L.A. to make a movie about Lester's life. Sumo wrestlers may be no problem for Lester, but can he handle the hideous hacks of Hollywood? This all-new, all-color, hilariously satirical series is created and written by* ***Will Jacobs*** *and* ***Gerard Jones,*** *and illustrated by* ***Tim Hamilton,*** *with colors by* ***Matt Webb.*** *Contains mature themes and some nudity. Parental Guidance Suggested.*

February 28th, 1989

COMICO ATTRACTIONS #17: *More hype from the manic mind of* ***Bob Schreck,*** *giving everyone a sneak peek at* ***Bill Willingham's*** *all-new* ***Elementals*** *series and featuring artwork by* ***Mike Leeke*** *and* ***Mike Chen,*** *as well as a glimpse at a new three-issue mini-series created and written by* ***Steve*** *(Kafka)* ***Seagle*** *and illustrated by* ***Tim*** *(Grendel/Thieves' World)* ***Sale,*** *titled* ***The Amazon!***

RIBIT! #2: *Ribit enlists the aid of Queen Calliope and her band of elves to rescue the sorceress Sahtee and Rib's beloved Thogroanus from the hands of the evil chrome-clad warlord Vomick! But a vat of boiling oil says she can't! Meanwhile, Boomer Fen convinces the sexy Sargasso that she is but a bump and a grind away from cosmic consciousness. This four-issue mini-series is the most radical mix of totally now technology and ancient alchemy you'll ever read! Created, written, and beautifully illustrated by* ***Frank Thorne.***

"...WAIT TILL BLISS SEES THIS!"
NOW LET ME GET THIS STRAIGHT: YOU'RE SAYING THAT THE "LOST EPISODES" OF THE LEFTY SHOW ARE FAKES? THEY WERE FILMED HERE?
THAT'S EXACTLY RIGHT, LIEUTENANT... NO PUN INTENDED...
... BECAUSE STEPHEN MILNER JR.-- WHO PLAYED THE PART OF HIS FATHER-- WAS RIGHT-HANDED. THE ONLY WAY HE COULD APPEAR LEFT-HANDED WAS IF THEY BUILT THIS SET, AND HAD ALL THE ACTORS WEAR "REVERSED" CLOTHES...
LIKE THAT SHIRT YOU FOUND!
AND WHEN THEY'D MADE THE FILM, ALL THEY'D NEED TO DO WAS FLOP THE NEGATIVE--TURN IT OVER BEFORE DEVELOPING IT--TO MAKE EVERYTHING APPEAR NORMAL.
ANOTHER REVERSAL, YES.
LEAGUE NIGHT
BUT IF MILNER AND THIS ACTOR WHO'S DISAPPEARED WERE ACTING, WHO RAN THE CAMERA?
EITHER A THIRD PARTY--MAYBE THE KILLER--OR MAYBE THEY DID IT BY REMOTE CONTROL--THE CAMERA WORK IN 1950s TV WAS PRETTY STATIC ANYWAY.
THEN MAYBE THIS MISSING ACTOR IS THE KILLER! I'LL GET AN A.P.B. OUT ON HIM!
A GOOD IDEA, LIEUTENANT, BUT I DON'T THINK GREGORY BURCHESS IS THE KILLER. IF HE WERE, HE WOULD HAVE DESTROYED THIS SET BY NOW, TO KEEP ANYONE FROM FINDING IT.

BUT WHY HASN'T IT BEEN DESTROYED?
BECAUSE THE KILLER'S BEEN UNDER SURVEILLANCE ALL DAY. HE MUST BE ONE OF THE THREE SUSPECTS WHO HAD A KEY TO MILNER'S APARTMENT.
I THINK THE KILLER IS THE BRAINS BEHIND THIS WHOLE SCAM...
...AND MILNER WAS KILLED BECAUSE HE GOT COLD FEET.
HE WAS PROBABLY GOING TO TELL LEWIS ABOUT THE FORGED EPISODES, BUT WAS KILLED BEFORE HE HAD A CHANCE.
"THAT UNDERCOVER UNIT WILL NAIL ANYONE WHO TRIES TO GET IN."
"GOOD. GREGORY BURCHESS MUST HAVE GONE INTO HIDING WHEN HE READ ABOUT MILNER'S MURDER. WHETHER HE KNOWS WHO THE KILLER IS OR NOT, HE KNOWS THE 'LOST EPISODES' ARE FAKES...
"...AND THAT PUTS HIM IN DANGER."
I'M SORRY, MRS. MILNER ISN'T TALKING TO REPORTERS.
I'M NOT A REPORTER; IT'S VERY IMPORTANT...
WHO IS THIS?
MRS. MILNER, YOU DON'T KNOW ME, BUT MY NAME'S GREGORY BURCHESS...

I KNOW THOSE "LOST EPISODES" YOU'LL MAKE SO MUCH MONEY FROM ARE FAKES, BUT I WON'T TELL IF YOU--
ONE WAY
WHAT? WHO ARE YOU?
PLEASE DON'T INTERRUPT. I WANT FIFTY THOUSAND DOLLARS TO KEEP MY SECRET, AND I WANT IT TONIGHT.
HELLO?
I-I'M STILL HERE...
JANICE, WHAT IS IT? WHO WAS THAT?
CARTER, DO YOU KNOW WHERE GLENN YORK IS STAYING?
LT. BLISS
SARGE, IT'S O'CONNOR! I LOST THE MILNER WOMAN AND ANDREWS! THEY MUSTA SNUCK OUT THE BACK!
SOMETHIN'S UP--YORK JUST TOOK OFF, TOO! BLISS IS GONNA HAVE A FIT!
LT. BLISS
DAMN IT, THEY MUST HAVE BEEN PRETTY DESPERATE TO TRY SOMETHING LIKE THIS! GET OUT TO THE WAREHOUSE, SIMONS, NOW!.
THANK YOU, LIEUTENANT. WE'LL BE OUT THERE IMMEDIATELY!

...JANICE WAS SUPPOSED TO MEET SOME DAMN BLACK-MAILER HERE...WE'VE BEEN WANDERING AROUND, LOOKING FOR LIGHT...
SIMONS, GET SOME LIGHTS ON, AND START LOOKING FOR BURCHESS...
RIGHT, LIEUTENANT.
I FOUND HIM, LOOT--BUT HE AIN'T TALKIN'.
IT'S OBVIOUS HOW HE WAS KILLED--ANY IDEA WITH WHAT, LIEUTENANT?
"WE THINK SO, MISS MAYS...
...WITH THIS. IT LOOKS TO BE ONE OF THE PROPS USED IN THE SHOWS FILMED HERE. IT'S GOT NO PRINTS.
WE FOUND A KEY TO THE LOCK IN HIS POCKET, SO BURCHESS WAS IN IT UP TO HIS NECK! I JUST WISH WE HAD SOME KIND OF A BREAK IN THIS CASE!
DID YOU REALLY THINK OUR KILLER WOULD BE SO OBLIGING...?
I THINK MAYBE WE JUST HAVE, LIEUTENANT...!

WHERE'S YOUR PARTNER?
WE GOT A CALL SAYING THEY NEEDED RIKORSKY FOR SOME BIG DRUG BUST IN THE CITY...
NO ONE'S BEEN WATCHING THE BACK? THE CAST OF LES MISERABLES COULD BE IN THERE BY NOW! COME ON!
YES, MA'AM...
YOU'D BETTER KEEP BACK, ACE.
DON'T WORRY ABOUT THAT, BABE... BUT YOU JUST BE CAREFUL, OKAY?
DOOR'S OPEN. LOOKS LIKE SOMEONE IN THERE'S GOT A KEY...
FREEZE, ALL OF YOU!
LIEUTENANT BLISS? THANK GOD...!

YOU KNOW SOMETHING, GABE--WHAT?
YOU PROS HAVE YOUR USES, BUT SOMETIMES IT'S US BRILLIANT AMATEURS WHO GO THE DISTANCE, KIDDO.
COULD WE JUST CUT TO THE CHASE HERE?
SURE, LIEUTENANT. MISS MAYS' DISCOVERY OF THIS REVERSED LEFTY BOWLING SHIRT LED HER TO THE DEDUCTION THAT THE "LOST EPISODES" WERE FAKES, WITH MR. MILNER PLAYING HIS FATHER'S ROLE.
LT. BLISS SAYS THE OWNER OF THIS WAREHOUSE HAS IDENTIFIED MR. MILNER AS HIS TENANT, CONFIRMING MISS MAYS' THINKING.
IF YOU DID ALL THE THINKING, WHY'S HE PLAYING PROFESSOR?
IF IT GIVES HIM THAT MUCH PLEASURE...
BUT WHEN BURCHESS READ THAT MILNER HAD BEEN MURDERED, HE WAS AFRAID UNFORTUNATELY, HE WAS ALSO GREEDY.
INSTEAD OF GOING RIGHT TO THE POLICE, HE TRIED TO BLACKMAIL MONEY OUT OF MRS. MILNER. THAT'S INTERESTING...
BUT THEY NEEDED SOMEONE TO PLAY SAMMY SAMUELS, SO THEY SEARCHED FOR AN ACTOR WHO LOOKED LIKE THE YOUNG CARTER ANDREWS, AND FOUND GREGORY BURCHESS.
DID I EVER LOOK THIS GOOD?

...BECAUSE IT PROVES THAT BURCHESS DIDN'T KNOW WHO KILLED MILNER--DIDN'T KNOW WHO MILNER'S SILENT PARTNER WAS, OR HE WOULD HAVE TOLD THE POLICE.
HE TOLD ME HE WANTED THE MONEY TO GET OUT OF TOWN. I DIDN'T KNOW WHAT TO BELIEVE, SO I TOLD GLENN AND CARTER...
EXIT
...WHICH GAVE THE KILLER--ONE OF YOU--HIS CHANCE TO DISPOSE OF BURCHESS BEFORE HE COULD TELL ANYONE ELSE!
THE WHOLE SCHEME--TO PROFIT FROM THE FORGED "LOST EPISODES"--MIGHT STILL BE SAVED! IT WAS RISKY, BUT IT WAS WORTH A TRY!
NUTS TO THIS! HOW DO WE KNOW THEY WEREN'T ALL IN IT TOGETHER?
WELL, BECAUSE...
...BECAUSE...
YOU THINK ONE OF US KILLED HIM? THAT'S ABSURD! HE WAS DEAD WHEN WE GOT HERE!
WE WERE ALL WANDERING AROUND IN THE DARK, GLENN. ANY OF US COULD HAVE DONE IT.
...BECAUSE THEN THEY WOULD HAVE ALIBIED EACH OTHER. THEY'D CLAIM THEY NEVER LEFT EACH OTHER'S SIGHT.
EXACTLY. RIGHT. PRECISELY.

NICE SAVE.
TH-HANK KYEW.
THEN WHO DID KILL HIM?
I WAS JUST COMING TO THAT. DID YOUR MEN FIND ANY-THING, SERGEANT?
ZILCH, "PROFESSOR."
WELL, OKAY! WHAT EVERYONE SEEMS TO HAVE OVERLOOKED IS THIS--THE MURDER WEAPON IS COVERED WITH BLOOD. BURCHESS' BODY IS A REAL MESS...
...WHY ISN'T ONE OF YOU SPATTERED WITH BLOOD? THERE WAS NO COVERING USED BY THE KILLER-- SGT. SIMONS HAS JUST TOLD ME HIS MEN DIDN'T FIND ANY KIND OF PROTECTION CONCEALED.
THE POLICE FOUND YOU THREE JUST SECONDS AFTER THE MURDER WAS COMMITTED...
...THE ANSWER IS, THE KILLER IS SPATTERED WITH BLOOD, AND DID CONCEAL IT-- IN THE ONLY WAY HE COULD...

...BY TURNING HIS SHIRT INSIDE OUT--ANOTHER REVERSAL, IN A CASE FULL OF THEM!
YOU PRICK...!
WHACK!
I WON'T MAKE ANY TROUBLE--I JUST HAD TO SHUT HIM UP!
POOR BABY..!
LOOK AT THEM, JEN--JUST LIKE ROB AND LAURA PETRIE. ISN'T THAT EVERYTHING YOU'VE EVER WANTED OUT OF LIFE?
YOU'VE DONE VERY WELL TODAY, GABE... DON'T PUSH IT.
END

Last issue, we talked — well, I wrote, and you read — about the creation of *The MAZE Agency.* But there's many a slip between creating a series and publishing it. This issue's topic: "How *MAZE* got here."

My custom, when creating a new feature, is to ask the best artist I'm currently working with if he's available. I did exactly the same thing in the latter half of 1986 by asking *Alan Davis,* the British artist I'd worked with first on *Batman and the Outsiders* and later on *Detective Comics,* if he was interested. He was, and Alan and I discussed the project during our first face-to-face meeting, in London in September of 1986.

Okay, here's where it gets interesting. The usual method of proposing a new comics series is for the writer and artist to submit to a publisher a few sketches delineating the main characters, and a few pages of text describing what the series will be about. However, I've had ideas stolen by using this method, and wanted something I could trademark and copyright, to protect everyone involved against infringement.

Voilà — *The MAZE Agency #0* was born! But don't go burrowing through any back-issue shops looking for it — it was never on sale. It consisted of a six-page story, written by me and pencilled and inked by Alan, which introduced the characters of Jennifer Mays and Gabriel Webb as they solved a murder on a transatlantic flight. It was lettered by *Todd Klein,* who also designed the nifty *MAZE* logo.

I had one hundred copies of this printed up, sufficient copies to secure copyright and trademark protection for the property, and lots left over to send to various publishers, asking them if they wanted to publish it. Unfortunately, by the time Comico fought its way to the front of the crowd, Alan was forced to pull out as the artist, understandably concerned with such matters as making a living and feeding his family. For the record, then, it was Alan who designed the characters (based on my descriptions) and who gave Jennifer her cute little forelock.

And if you're wondering how you can get a copy of that six-page story, don't bother writing — we've already got plans to reprint it.

The much-felt absence of Alan necessarily made us look elsewhere for an artist. After looking at lots of samples and experiencing one false start, we (that's me and Comico Editrix in Chief *Diana Schutz,* mostly) finally selected *Adam Hughes* as our penciller. Adam is considerably younger than his expertise would lead you to believe, and forever endeared himself to me during our first two conversations by calling me "Mr. Barr." I didn't tell him not to until our third conversation, because I kinda liked it.

Inker *Rick Magyar* and I are fellow Rubber Babies (natives of Akron, Ohio) and old pals — for fifteen years, at least — and have wanted to work together for a long time. Rick has been generally hailed as one of the best inkers to enter the field in the past few years, which is why I didn't even bother approaching him when *MAZE* came around — I thought he'd be too busy. To my happy surprise, he *volunteered* to ink the book. Rick is also an extremely talented penciller, as his full art job on issue #20 of *The Question* (published by DC and loosely based on a creation by Steve Ditko) shows. Someday I'll induce Rick to finish the art on a *Spirit* pastiche we started when we were both in college, back before the crust of the Earth cooled.

Letterer *Deborah Marks* was my first choice for *MAZE.* She is married to Vortex Comics publisher Bill Marks and has two children, one of whom, in Deborah's own words, "eats dirt."

Colorist *Julia Lacquement* is developing a reputation as an excellent colorist of "real world" comic books, like *Sable* and *Green Arrow,* which makes her an excellent choice for *MAZE.*

Editor *Michael Eury* worries a lot about deadlines.

Those are the up-front people involved in *MAZE* — the ones who get their names in the credits — but there isn't anyone involved with Comico who hasn't been extremely supportive over these past few months, from the aforementioned Diana, to "Just Trying To Be" *Bob Schreck* (that's his official title), to Art Director (and major Astro Boy freak) *Rick Taylor,* to Publisher *Phil LaSorda.* Also deserving of a mention here is former Comico staffer *Maggie Brenner,* the first editor of *MAZE.*

Diana Schutz wants it mentioned here that any seeming departures from standard linguistic tradition you see within the pages of *MAZE* are due to my insistence, not to any editorial incompetence. Diana sees me as violating long-held practices and inviting upon my head the wrath of Strunk and White, and I see myself as trying to expand upon the traditional language of comics. We may both be wrong. This is one of the reasons my relationship with Comico is so interesting. Everyone involved has strong opinions about everything, but no one says "you have to do it my way or else."

BACKSTORY

(*Warning:* Read this issue before reading *Backstory.*)

The curse of being a writer is that everything in your life is grist for the mill, from getting bounced by your girlfriend, to attending the funeral of a loved one. The curse of being a *detective-story* writer is that you never take anything at face value.

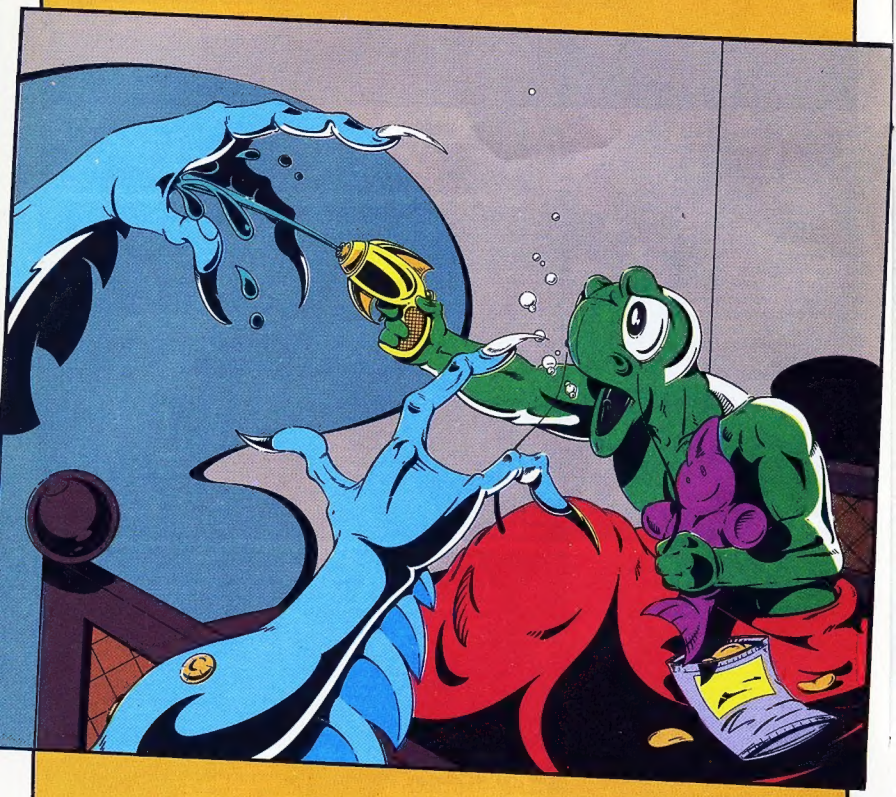
"Murder — The Lost Episodes" is a good example. When the news broke, some years ago, that the late Jackie Gleason was finally releasing long-lost *Honeymooners* episodes that had been locked away in his vault for years, my first thought was "How do we *know*?" How did we know that "The Great One" didn't find young look-alikes of himself and Art Carney and *fake* new episodes, to milk mucho dollars from all the Honeymoonies out there?

Well, of course, he didn't. But the thought got jotted down on a hunk of yellow paper, and got pushed into a manilla envelope labelled "Ideas," and when it came to write *MAZE #2* . . . well, you've just read the results. (Or, if you haven't read the story — well, I warned you.)

— Mike W. Barr

Next: As our back cover previews, Jen and Gabe hit the road, Jack, to drive home the mystery behind a stolen prototype automobile. Don't miss "The Case of the Vanishing Vehicle," careening your way in thirty days!

Inspector Gill hasn't been feeling like himself lately...



...could it be because he's not?!

The game is afoot in The FISH POLICE™ #15

ON SALE IN FEBRUARY

COMICO THE COMIC COMPANY

THE FISH POLICE TM and © 1988 Steven B. Moncuse

Elementals™

What makes them so special?

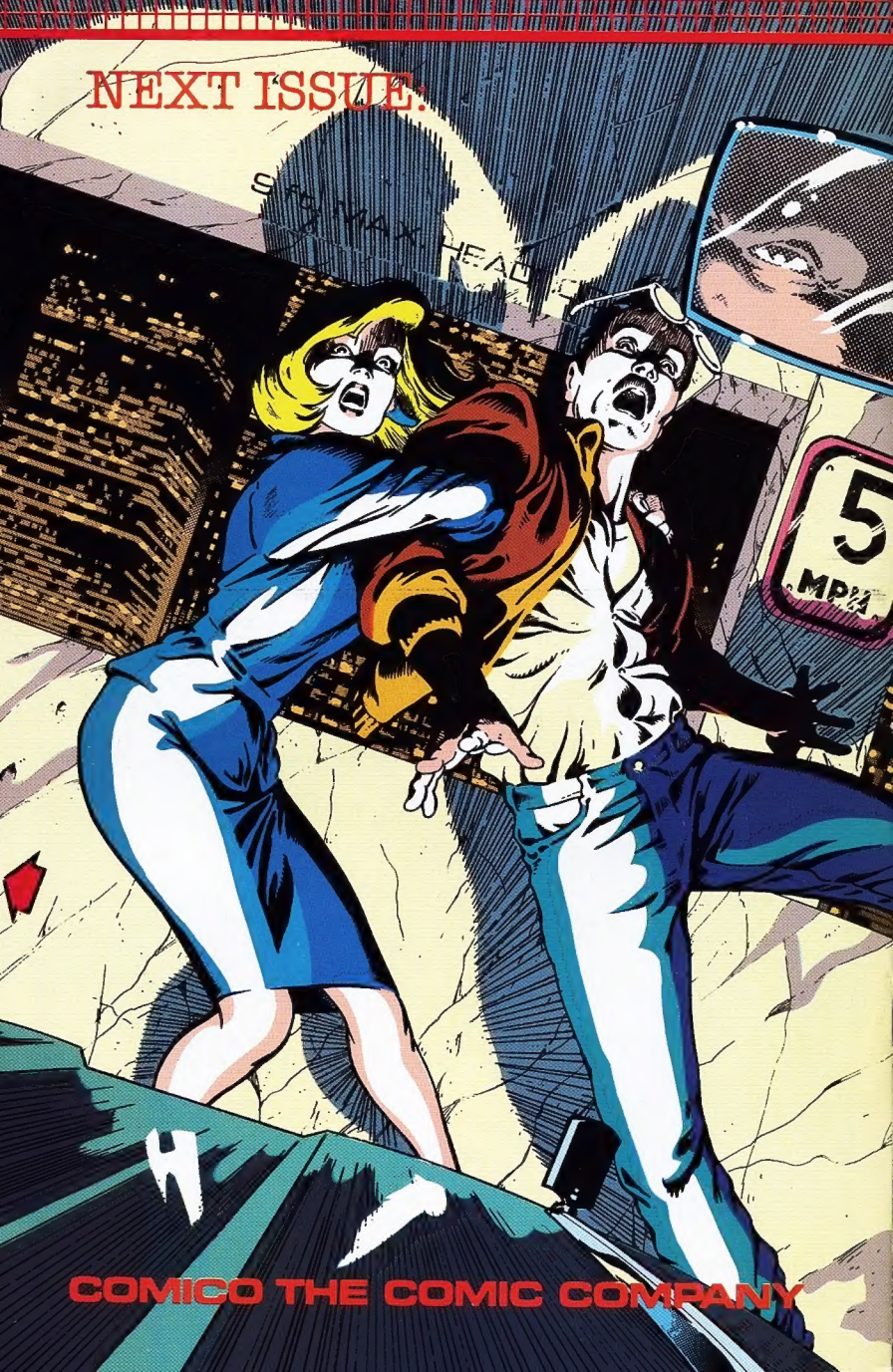
Bill Willingham...of course!

Join us this winter as creator Bill Willingham puts his critically-acclaimed team through some major changes! First, in January, make sure to pick up a copy of *Elementals Special* #2. It's entirely written and illustrated by Bill Willingham himself, and picks up the story line from issue #22 of the original series featuring Jeremy Skaggs and his unholy "Rapture"!

Then make sure you're around when we begin an all-new *Elementals* series. *Elementals* #1 is due out in March and will pick up from where the *Elementals Special* #2 story leaves off, as creator/writer Bill Willingham welcomes the all-new art team of penciller Mike Leeke and inker Mike Chen (both from *Robotech The Macross Saga*) to this monthly series!

COMICO THE COMIC COMPANY

ELEMENTALS TM and © 1988 Bill Willingham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